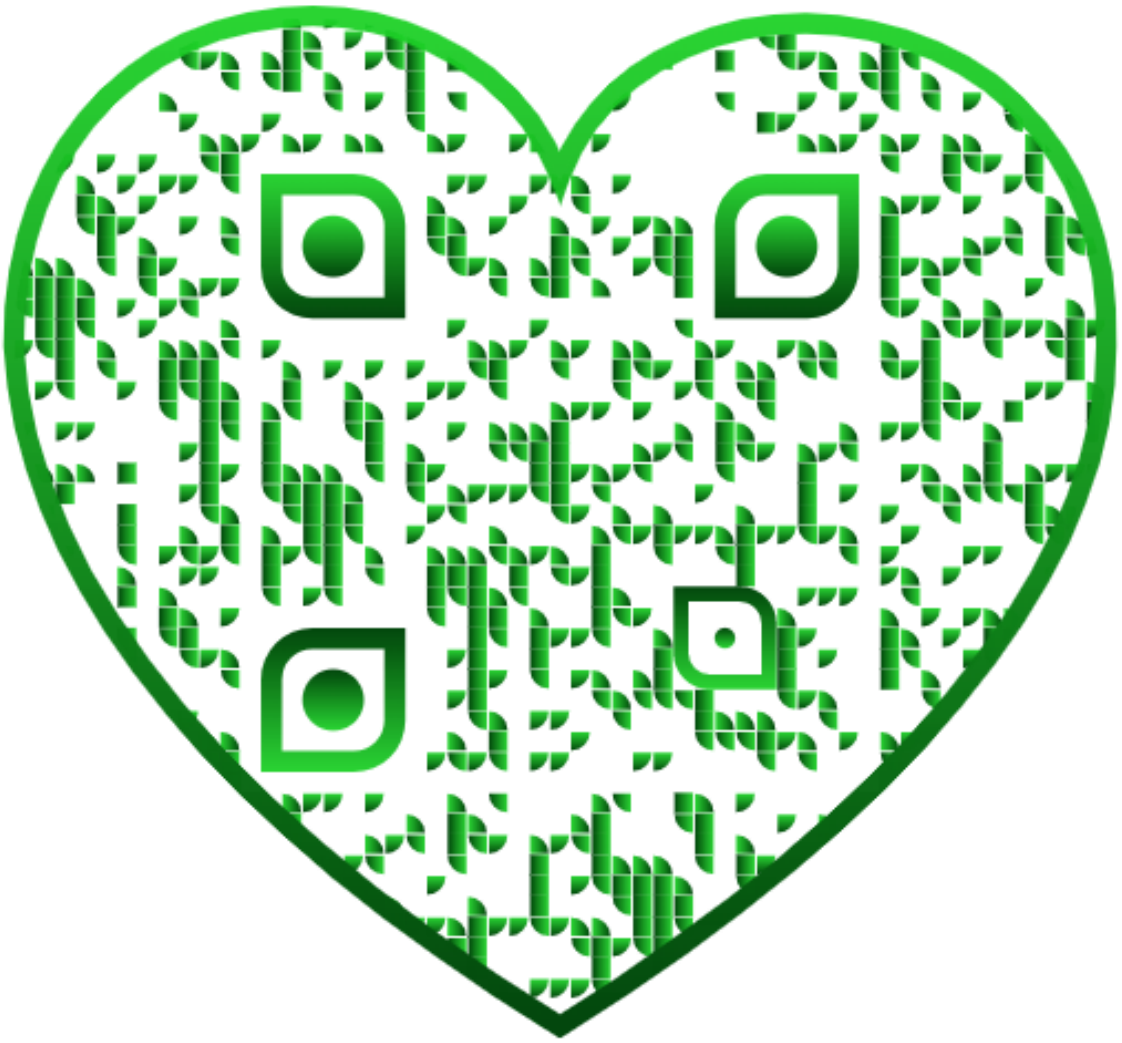
ROCK STEADY!

Number One : December 1979 40p



ROCK STEADY!

ROCK STEADY MAGAZINE, P.O.Box 50, London E18 1AX

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EDITORIAL

Hello and Welcome to Rock Steady!

Over the last few months we've been getting more and more pissed off with various people in the music press slagging down our favourite band's and artiste's latest albums and giving them duff concert reviews - perhaps preferring to spend the evening in rather than see yet another band, or perhaps just too many free albums to review before press deadline!

Well - we thought we'd have a bash at writing our own mag, and here it is - I hope you like it. This is the first issue so we are just getting things sorted out - I'm sure it will improve and grow with time.

In each issue we'll be doing feature articles on two or three important bands, as well as concert, album and singles reviews. In the future we will be doing articles on up-and-coming bands, and give you the low-down on recording studios and telling you what you would get for your money.

The mag will concentrate mainly on heavy rock, but from time to time you will find that it includes pieces on other bands and records we think are worth mentioning.

As we are based in London, it is quite hard to get out and see new bands or studios outside the capital. If there are any new groups or studios in your area worth mentioning - let us know or write a report for the magazine yourself.

In the next issue we'll be starting a letters page, so if you've got something to say write in and we'll print it. Anyway, I won't woffle on any longer - except to say show the mag to your mates and get them to buy a copy!

'Bye for now,

EDDIE TORR!

Edited by Alan Dawes, Andy Woodroff. Contributions by Andy, Alan and Paul Downey. Published by Shooting Star Promotions. Design and layout by Geoff Parkyn.

SHOOTING STAR

Left to right: Micky Moody, Ian Paice, Bernie Marsden,
David Coverdale, Jon Lord, Neil Murray.

Whitesnake

DAVID COVERDALE AND WHITESNAKE

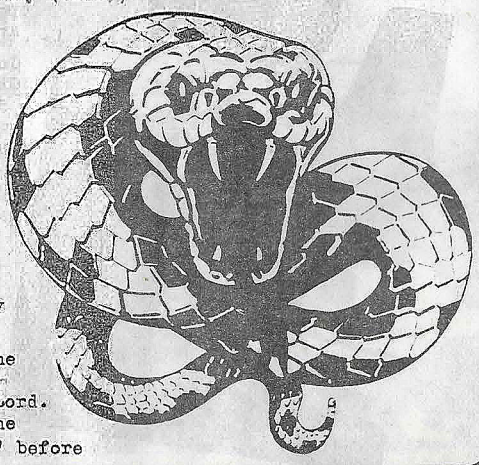
David Coverdale was born in Saltburn on 22nd September 1951. He joined his first band 'Denver Mule' while he was at art school in 1967. After leaving this band he joined The Skyliners, who soon changed their name to The Government. When Deep Purple played at Sheffield University in August '69, The Government were the support act, and after hearing Coverdale's voice Jon Lord took his phone number in case Ian Gillan didn't fit into Purple.

Gillan worked out fine, so David never did hear from Jon Lord. He went to Denmark where he played with Harvest, and on his return to Britain he joined River's Invitation. This band didn't last very long, so David formed his own band called (believe it or not) The Fabulosa Brothers!

It was around this time that Ian Gillan left Deep Purple so David sent them an audition tape and got the job. He remained with Purple until they finally broke up completely in 1976. After leaving Purple, he set about recording a solo album. 'Whitesnake' was recorded in Munich and was produced by Roger Glover, who also played keyboards and bass. Mick Moody played guitar on the album, and became the first member of David's band, which he named Whitesnake (as if you didn't know).

Before forming Whitesnake, David had been asked to do the vocals on Ritchie Blackmore's Rainbow, and had been invited to join Paice, Ashton, Lord - but he had rejected both offers. During March and April '77 David recorded his second solo album. Once again Roger played keyboards and Mick played guitar. With this in the can and not due to be released for a year, David set about completing the line-up for the first Whitesnake.

The original line-up was David Coverdale (vocals), Mick Moody (guitar), Bernie Marsden (guitar), Neil Murray (bass), David Dowle (drums), and Brian Johnston (keyboards).



Their first tour started in late February 1978 and lasted until the end of March. At the end of the tour, 'Northwinds' was released and Brian Johnston left the band to return to session work. He was replaced by Pete Solley, and as soon as Pete had learnt the set the band went back out on the road to promote the 'Northwinds' album. In June they released the 'Snakebite' E.P.

In August '78 Pete Solley left the band and was replaced by David's old mate from Purple days - Jon Lord. The group spent a few weeks in the recording studio making 'Trouble' before

Whitesnake "Trouble"

embarking on another month-long tour at the end of October. 'Trouble' was released in December and proved to be bigger and better than David's previous two albums.

1979 started with a short tour of Germany, after which they played a charity concert at the Hammersmith Odeon in aid of the Gunnar Nilsson Cancer Treatment Campaign. During the summer, the band returned to the studio to record another album - and then in August they played to 30,000 fans at the Reading Rock Festival. In Belgium they played to 15,000 fans, who stormed the stage after the set - and demanded the band play two more encores.

On 21st September, 'Love Hunter' was released and this album made the excellent 'Trouble' album sound like a warm-up session. Shortly after the release of 'Love Hunter', David Dowle left the band and was replaced by another ex-member of Purple.

With Ian Paice on drums, Whitesnake embarked on another British tour which finished on 8th November in Croydon. Every date they played was a sell-out, and their popularity is still increasing by the day.

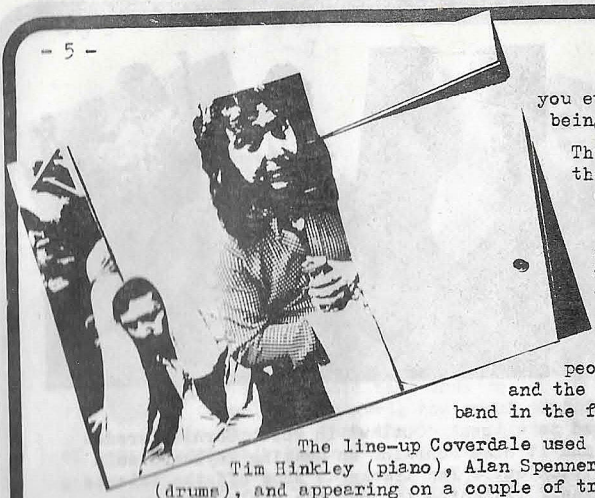
In my opinion (for what it's worth), Whitesnake are now the greatest of the several bands that formed out of Deep Purple.

———— A.D.

DAVID COVERDALE - WHITESNAKE (Purple Records TPS 3509) 1977

This, Coverdale's first solo album, contains varying bits of orchestration and subtle harmony backing vocals. All in all, though, this is a very good easy listening album of interest to anyone wishing to chart the development of Coverdale as an important artiste.

Coverdale was accompanied by Roger Glover who produced the album and drinks iced tea - this last statement you might find slightly puzzling, but if you read the sleeve you'll find out everything



you ever wanted to know about being a rock megastar!

This album also provided the name for the band later on.

———— A.W.

DAVID COVERDALE - NORTH WINDS (Purple TPS 3513) 78

On this second solo project, Coverdale succeeded in getting people interested in his songs and the prospect of forming a band in the future.

The line-up Coverdale used was Micky Moody (guitars), Tim Hinkley (piano), Alan Spenner (bass), Tony Newman (drums), and appearing on a couple of tracks a little-known musician by the name of Roger Glover (keyboards, cowbell and vocals).

The album is very varied in musical style, starting with 'North Winds' slow and melodic and ending with 'Breakdown' a rocky, headbanging track, much like the more recent Whitesnake material. I must admit this is quite a change from the 'Burn' era of Purple when he first joined them, so the assumption you can draw is that he wanted to make a complete change from the Purple sound, and carry on in the style he's made his own.

———— A.W.

WHITESNAKE - TROUBLE (EMI Intl INS 3022)78

A new line-up as a full band for the first time. Retaining Micky Moody, Coverdale enlisted Dave Dowle(drums), Jon Lord(keyboards), Bernie Marsden (guitar/vocals) and Neil Murray(bass). This album didn't come across as a complete entity, but I suppose this can be put down to Whitesnake learning to find their feet. The songs that stick in my mind are 'Lie Down (A Modern Love Song)', the revamped version of 'Day Tripper', 'The Time Is Right For Love', and the title track 'Trouble'.

Even though this album wasn't one of the best Coverdale ventures, it still left me looking forward to what was to follow.

———— A.W.

WHITESNAKE - LOVEHUNTER (United Artists/Sunburst UAG 30264) 79

Look first at the cover, then remove the album and place on the turntable, cue up the needle and turn up the volume. This must rate as probably the best album of the year. From the first notes of 'Long Way From Home' I couldn't find one track that disappointed me, and since obtaining a copy my record needle has moved across this album approximately one hundred times. Each time I get to

Whitesnake

like it more and more (the record, that is!).

This album has everything going for it - what with a really impressive cover and even more impressive contents. The hard-hitting power never lets up until the very last track 'We wish You Well' which lasts a vast One minute thirt-two.

On side two we are treated to a track 'Outlaw' in which Bernie Marsden takes over lead vocals, and it also contains an amazing keyboard solo by Jon. When I tried to pick out a few tracks to show off the talents of Whitesnake, I found myself listening through the whole album yet again - but here are a few special favourites: 'Walking In The Shadow Of The Blues', 'Mean Business', 'Rock 'n Roll Women' and the title track 'Lovehunter'.

This album is one of the really true rock classics, and should be kept in pride of place in everyone's record collection.

——— A.W.

WHITESNAKE - LONDON HAMMERSMITH ODEON 28-10-79

We could tell right from the beginning that tonight was going to be good - even the p.a. was putting out such excellent songs as 'Space Station No.5' and 'Lights Out'

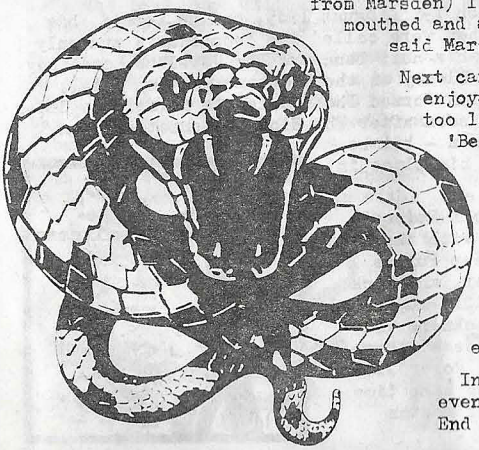
Support band on the tour was Marseille, an up-and-coming heavy metal band who didn't cut too much ice with me due to the vocalist's lack of voice that night. However, I've

been told that they're usually very good, and proof of this was the fact that they were playing to a packed auditorium of people obviously having a good time.

Whitesnake opened with 'Come On' from the Snakebite E.P. - excellent stuff with David Coverdale's voice powering through - as it always does - with the utmost superiority. They ran straight into the rock 'n roll -based 'You 'n Me', not one of their better songs but still thoroughly enjoyable: and then Coverdale spoke with a cool, "Good Evening, London", (pause with a beer)"Cheers!" - "Ere's a song for ya, a blues song - Walking In The Shadow Of The Blues" which was an absolute gem. It's good on the album, but live it's something different as Bernie Marsden cuts through with an excellent guitar solo.

Next came the excellent beginning of 'Ain't No Love In The Heart Of The City' which was really great stuff and included a pause for the Odeon to show Coverdale what good singers they were. Then the band upped and left Micky Moody to demonstrate what an excellent slide guitarist he is. He did the odd corny 'She'll be coming round the mountain' and then he went into a thoroughly enjoyable blues bit, before starting 'Steal Away'.

After all this came "A song you all know", and a song we all love - 'Mistreated'. Coverdale on this was absolutely unbelievable, and at the end of the song (which included an excellent solo from Marsden) I was just standing there open - mouthed and astonished. "David Coverdale", said Marsden, and the Odeon went mad.



Next came solo's from Lord and Paice - enjoyable, though I thought a little too long, and then straight into 'Belgian Tom'. The set ended with 'Lie Down', 'Lovehunter', and 'Take Me With You'. Then onto the encores 'Medicine Man' and 'Breakdown' - all great stuff.

The second encore was a brilliant 'Rock Me Baby', and Mick Ralphs from Bad Co jammed with the band to end a most enjoyable evening.

In fact, the only thing to spoil my evening was getting stranded at Mile End with no trains running! ____ P.D.

WHITESNAKE EQUIPMENT LIST

Bernie Marsden (guitar): '59 Les Paul Standard, '66 Les Paul Gold Top, Gibson Firebird Twin-neck, Marshall 100W, two 4x12 Marshall Cabs, LAB Series.

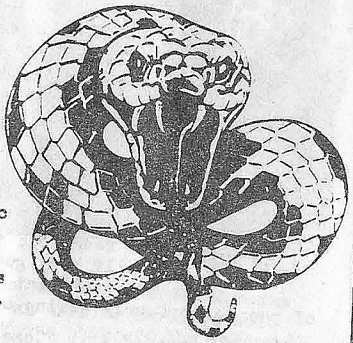
Mickey Moody (guitar): '58 Les Paul Gold Top, Washburn Falcon, Gibson SG Standard, Marshall 100W amp, two 4x12 Marshall cabs.

Neil Murray (bass): Kramer 4001, Fender Precision, Fender Strat custom bass, Sunn Colosseum amp, Acoustic 408 cab.

Jon Lord (keyboards): Hammond C3 organ, RMI electric piano inbuilt to organ, Hohner Clavinet, ARP String Machine, Yamaha Electric Grand, Polymoog, Micromoog, Roland Space Echo.

Ian Paice (drums): Ludwig kit, Paiste cymbals 'With everything an inch bigger than normal'.

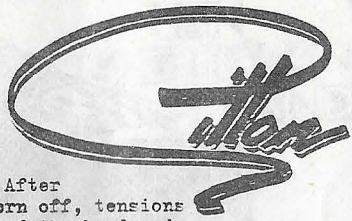
PA: From Tasco Hire.



MR UNIVERSE

Ian Gillan was born in Hounslow on 19th August 1945, and he formed his first band in September 1962. They were called the Moonshiners and only lasted about three months. Gillan's next band was The Javelins, and they were semi-professional with a residency at the Richmond Station Hotel. When The Javelins disbanded, Gillan formed The Hickies to fulfil the dates they still had booked. However, soon after The Hickies formation, Ian left to join Wainwright's Gentlemen - but he didn't fit in with them and lost his place in the band.

In May 1965, he was invited to join Episode Six. He accepted - and remained with the band until July 1969. At this time Deep Purple were looking for a new lead singer, and Mick Underwood (drummer with Episode Six) suggested Gillan. Jon Lord and Ritchie Blackmore went to see them play and were so impressed they immediately offered him the job. Roger Glover left Episode Six for Purple at the same time as Ian, so it was only a couple of months before Episode Six called it a day.



Both Ian and Roger were sued by Episode Six, and they had to scrape up several thousand pounds to pay them off. They played their first gig with Deep Purple at the Speakeasy in August '69 for a fee of £75. Stardom soon followed and Purple became the leaders of the heavy rock world. After the initial magic of being superstars had worn off, tensions began to appear between the various members of the band and in October '72 Gillan told the others he wanted to leave. They persuaded him to stay a bit longer, but he finally left in June '73.

After a two-year lay-off, Gillan formed Shangrenade, and later renamed the band 'The Ian Gillan Band'. They went to Munich and recorded 'Child In Time' for Oyster Records, but left the label in December and moved to Island Records.

Clear Air Turbulence was released in April '77 and to Purple fans the album was quite a shock. Jazz-rock was the recipe for the album - when many were still expecting heavy-rock. After the album's release the band toured the U.K., and then went to Japan where they were enormously successful. During the Japanese tour, two live albums titled 'Live At The Budokan Vol.1 and Vol.2' were recorded and put out - but these were never released in the U.K. (some copies are available on import).

Gillan's second album called 'Scarabus' was released in October '77 and once again had tendencies toward jazz-rock. After making this album, John Gustafson and Ray Fenwick left the band and returned to doing session work, and Mark Nauseef left to join Thin Lizzy.

Gillan was left with Colin Towns on keyboards and together they recruited Steve Byrd (guitar), John McCoy (bass), and Liam Genocky (drums). With this line-up the Ian Gillan Band played the 1978 Reading Festival after which Genocky left to join Gerry Rafferty. Pete Barnacle was brought in as a replacement, and the new line-up played another Japanese tour and a tour of Europe.

Gillan's third album - simply titled 'Gillan' - was recorded over the Christmas period of 1978. However it wasn't released in the U.K., and very few copies have ever reached this country. Pete Barnacle and Steve Byrd left the band, and Gillan got in touch with his old mate from Episode Six - Mick Underwood - and invited him to join the band.

Ian had first heard Bernie Tormé when he was playing support to the IGB in Colchester. Gillan thought he was brilliant and after Steve's departure, asked Bernie to join the band. He accepted, and with him and Mick now in the band they signed to Acrobat Records and recorded the 'Mr Universe' album.

With this album Gillan has returned to the heavy rock scene and has proved to be a major force to reckon with. The single from the album is titled 'Vengeance' - and that's what Gillan is back with!

——— A.D.

I.G.B. - CLEAR AIR TURBULENCE (Island Records ILPS 9500) 77

This was the first album recorded by IGB, and seems to be at the stage when they were transcending the gap between rock and jazz, but still leaning towards the safer area of rock. Throughout the

GILLAN left to right: John McCoy, Bernie Tormé, Ian Gillan, Mick Underwood, Colin Towns.

album, brass sections lurk around in the background ready to jump out at you when you least expect them.

The most outstanding track is 'Money Lender' which is also the rockiest, containing really outstanding guitar work from Ray Fenwick. On first hearing this reminded me of Deep Purple, but subsecuently the differences in playing style became more and more evident.

If you're looking for a track to seduce the girl in your life by, well 'Five Moons' must be the one and only, lasting a staggering seven and a half minutes. If you've had a hard day beating up punk-rockers, then this album is good just to sit down and listen to.

A.W.

IAN GILLAN BAND - SCARABUS (Island Records ILPS 9511) 77

If you don't like jazz-rock, this album is not for you! Anyone who has made a study of Gillan's past work will be amazed by the change of style. Nevertheless, for those into jazz (we know there's more than one person out there!) this album is ideal.

Right from the first track (Scarabus), Gillan's prominence shines through managing to retain a more rockier sound - almost sounding as though he's straining to get the sound from himself to the microphone. Don't get me wrong, I'm not slagging Gillan down at all; personally I feel this album has achieved a very good balance appealing to jazz and/or rock fans.

The main driving force Mark Nauseef (drums) and John Gustafson (bass) work well together, each still being left free enough to improvise and add sections into the songs. Colin Towns (keyboards) and Ray Fenwick (guitars) equally share solo's - not that there are all that many - and don't continually try to outdo each other.

As I said before, Gillan's voice barges through the whole peaceful scene like a bull charging at a red rag. All in all then, this album is pretty good and at least worth a listen. And if you don't at least like two or three tracks - well then you're beyond hope!

A.W.

IAN GILLAN BAND - LIVE AT THE BUDOKAN VOL.2 (East World EWS-81113) 78

This album was recorded during Gillan's visit to Japan in 1977. 'Over The Hill' from Clear Air Turbulence opens the album and starts out as a pure jazz-rock track with John Gustafson doing his Percy Jones impression on bass. The vocals come in seconds later, and it's clear that Gillan hasn't lost his touch. Mark Nauseef plays a rather dull ten-second drum solo before Ray Fenwick starts up his first guitar solo - the sound he gets out of his axe can only be described as brilliant.

'Child In Time' is the second track on the album, and if you're expecting to hear a repeat from 'Made In Japan', then you're in for a shock. A flute solo opens it, and as the track progresses you find it more and

more laid-back. Gillan's voice is quiet and more controlled, and he only starts his famous screaming after Ray Fenwick's solo (which I think is every bit as good as Blackmore's on 'Made In Japan'). This is the best track on the album, and after a couple of hearings I think most people would agree with me.

'Smoke On The Water' opens side two, and this is the second best version I've ever heard (the first being on Gillan's latest single 'Vengeance'). Gustafson and Fenwick have a guitar battle during the track and they both prove to be excellent musicians. 'Mercury High' from Scarabus is identical to the studio version, and features a very good keyboard solo from Colin Towns. 'Woman From Tokyo' is the last track on the album and once again this is completely different from the Deep Purple version. Colin Towns is once again featured heavily, but this time I don't think that it really stands up against the original.

This is an import album and costs about £10 which is quite expensive. You may also have some difficulty in finding it so keep your eyes open. It's an excellent album and well worth buying - so if you're loaded, nip into the largest record store in your area and see if you can lay your mits on a copy.

——— A.D.

GILLAN - MR UNIVERSE (Acrobat Records ACRO 3) 79

Back to straight rock now, this is the first album of the new Gillan band. The only remaining member of the original I.G.B. is Colin Towns (keyboards). The other members are: John McCoy (bass), Bernie Tormé (guitar) from his own band - recruited when Steve Byrd left - and has turned out to be an excellent guitarist in his own right. The fifth and final member of Gillan is Mick Underwood (drums) whom some might recall was with Gillan in Episode Six before Purple days.

This album is undying proof that with the right band, Gillan is going to be playing rock for a long time to come.

Most tracks on this album are written by Gillan and Towns - only one track is written by the whole band, and this turns out to be a rather laid back blues-oriented number. As a team, Gillan and Towns seem to work extremely well together.

I suggest you go out and buy the album and listen for yourself - or get the single 'Vengeance' first, and then you'll soon be converted.

——— A.W.

BLUE OYSTER CULT: Eric: "Goodnight!" Buck:"Hope your ears get better!"

Blue Oyster Cult

In case you didn't already know, the Blue Oyster Cult symbol is the symbol of Cronos, the titan god who ate his son. Cronos corresponds to Saturn, the element of which is lead - the heaviest metal. A complicated link, but they get there in the end.

Towards the end of the Sixties, Albert Bouchard, Donald (Buck Dharma) Roeser and Allen Lanier were playing together in a rock band called Soft White Underbelly. When this band joined forces with the Stalk Forrest Group, the first seeds of the B.O.C. were sown. After several line-up changes, the band matured and grew into an excellent heavy rock band.

Since becoming B.O.C. there has been no change in line-up, which comprises Eric Bloom (vocals, guitar), Albert Bouchard (drums, vocals, guitar), Joe Bouchard (bass, vocals), Allen Lanier (keyboards, vocals, guitar), and Donald 'Buck Dharma' Roeser (lead guitar, vocals). Blue Oyster Cult was the title of the first album - on its release in 1972 it was highly praised and became an instant best-seller. On an early Alice Cooper tour, the Cult realized the importance of an impressive stage show - and set to work on their own ideas.

The Cult's popularity grew as the word spread like wildfire through the States, so in October '72 B.O.C. released their 'live bootleg' to keep their fans happy until they could record a new album. The 'Live Bootleg' was released as a 12" limited edition single and comprise 'The Red And The Black','Buck's Boogie', 'Workshop', and 'Cities On Flame'. Since its release it has become a collector's item and you'd have to be willing to pay a small fortune to obtain a copy.

'Tyranny And Mutation' was the next album to be released - in February 1973. This album reinforced B.O.C's obsession for 'all things wierd and wonderful' within the confines of the band. The albums two sides were dubbed The Black and The Red, and a couple of their most popular tracks came from this album. These are 'Hot Rails To Hell' and 'Seven Screaming Diz Busters'. The stage show and the band's popularity grew and thirteen months later, in March '74, their third album was released.

'Secret Treaties' turned the Cult into a headlining act, and this album includes probably the finest song they've ever written. 'Astronomy' is unbelievably powerful, and is backed up on the album with more classics, such as 'ME 262' and 'Harvester Of Eyes'.

After their next headlining tour , On Your Feet Or On Your Knees' was released. This was the Cult's first live album, and it is as near to perfection as is possible on a live album. With this in the shops, the

band took a break from their extensive touring schedule and set about working on the next studio album at a more leisurely pace.

The members worked on this album separately and not as a collective. The best tracks were picked out and put on the album. When 'Agents Of Fortune' was released, it turned platinum almost immediately. The album featured Patti Smith on vocals for 'The Revenge Of Vera Gemini' and included the Cult's hit single '(Don't Fear) The Reaper'. Another massive world tour followed the release of 'Agents Of Fortune', and it was on this tour the the Cult introduced lasers into their show. Over the next couple of years they developed their laser show into the best in the world - and their whole stage show could only be matched by such giants as Pink Floyd, Genesis and The Who.

'Spectres' was B.O.C.'s sixth album, and once again the members worked on the songs individually. The most outstanding track on this album was 'Godzilla'. More touring was then followed by the Cult's second live album. This was a single album titled 'Some Enchanted Evening', and was released because the band were disappointed with 'On Your Feet, Or On Your Knees'. It contained five Cult classics and a couple of cover versions.

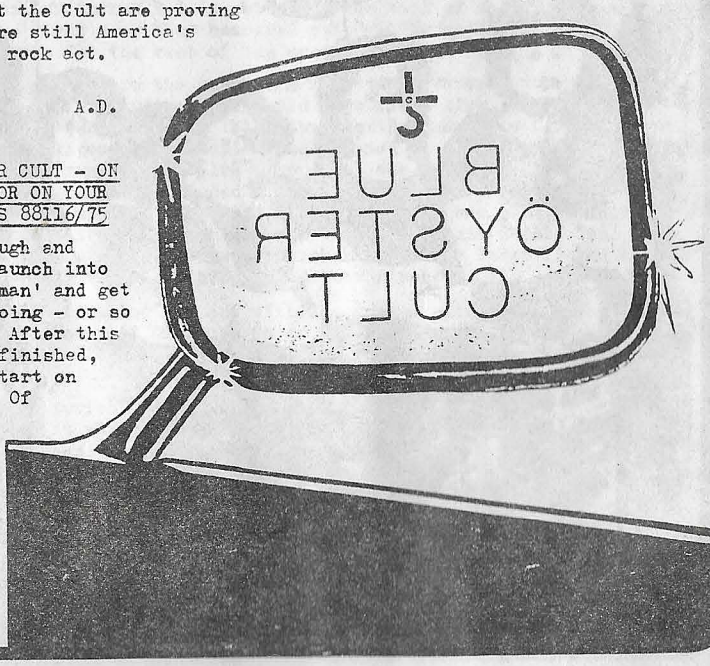
Blue Oyster Cult's latest album was released earlier this year. 'Mirrors' shows a different style - it is softer than their previous studio albums, but it's still pure Cult all the way.

The Blue Oyster Cult are at their best when they're on stage, and with a brand new light show they embarked on another world tour after the release of 'Mirrors'. This tour is still going strong, and night after night the Cult are proving that they're still America's No,1 heavy rock act.

A.D.

BLUE OYSTER CULT - ON YOUR FEET OR ON YOUR KNEES - CBS 88116/7S

A small laugh and the Cult launch into 'The Subhuman' and get the show going - or so it seems. After this track has finished, the Cult start on 'Harvester Of



Eyes', and a voice booms out - 'On Your Feet Or On Your Knees, - Blue Oyster Cult! '. I thought they would start the gig with this intro, and not after the first song - anyway, who am I to quibble over such a minor point as this when dealing with an album of such quality.

Joe Bouchard takes over from Eric Bloom on vocals on 'Hot Rails To Hell', one of the best tracks on the album, and that finishes side one. On Side Two the pace gets into overdrive with 'The Red And The Black' being closely followed by 'Seven Screaming Dizbusters' in which Buck Dharma raps out such a nifty little solo it makes you wonder why he isn't ever rated against the likes of Page or Blackmore. Allan Lanier makes himself heard on 'Buck's Boogie' with some great keyboard-work, but this track really belongs to Donald 'Buck Dharma' Roeser as his guitar-work overshadows everyone else on this excellent instrumental.

'Last Days Of May' opens side three and on this track Buck Dharma sings vocals. Albert Bouchard is the next to take a turn on the vocals on 'Cities On Flame' in which he also plays a couple of short but flash drum solos. 'ME 262' features Albert Bouchard and Allen Lanier on guitar next to Buck & Eric Bloom, and together with Joe on bass the whole band works away at a steady riff throughout the middle of the song. Eric says goodnight and the set is over. The encores begin with 'Before The Kiss' in which Joe manages to fit in a short bass solo - after this Albert starts up the steady beat to 'Maserati GT' which once again finds Buck demonstrating his skills with another incredible solo.

The familiar cry of 'On Your Feet...' introduces 'Born To Be Wild' - the last track on the album. The Cult's treatment of the old Steppenwolf

BLUE ÖYSTER CULT

classic is perfect and features the guitar battle between Eric and Buck which has now become a trademark for the Cult.

In case you haven't guessed already, I like this album. In fact I think it's bloody amazin'. So if you haven't heard any of the Blue Oyster Cult's material I can strongly recommend this album - the production and sound quality is miles better than most other live albums I've heard, and it has a terrific cover as well.

——— A.D.

BLUE OYSTER CULT - SOME ENCHANTED EVENING (CBS 86074) 1978

I would like to be as enthusiastic about this album as I am with 'On Your Feet...' - unfortunately though, I find this lacks some of the charisma found on the Cult's first live album.

Don't get me wrong though, this is still a very good album and the band play together tighter than a nun's legs at an orgy. It just seems to be a lot less exciting, and the only tracks which really get me going are 'Astronomy' and the immortal '(Don't Fear) The Reaper'.

The production on this album is still very high quality, and once again the artwork is brilliant. Perhaps as a studio album it would have been a lot more successful as the actual track list is very good, however as a live album it never quite takes off.

——— A.D.

BLUE OYSTER CULT - HAMMERSMITH ODEON 8-11-79

GOOD EVENING LONDON! R U READY 2 ROCK 'N ROLL? PLEASE WELCOME FROM NEW YORK CITY THE AMAZING BLUE OYSTER CULT!
With this familiar intro, B.O.C. set about the task of damaging everyone's earholes. The first song they hammered out was 'Harvester Of Eyes' and this set the pace for the rest of the evening.

After a couple of numbers the band were completely warmed up and they proceeded to blast the audience with old favourites like 'Cities On Flame' and 'Hot Rails To Hell'. With the opening chords to E.T.I. (Extra Terrestrial Intelligence) the whole place seemed to come more to life, as if someone had run 40,000 volts throughout the theatre. 'Astronomy' was the next song up, and included a solo from Buck that could knock the bollocks off every other guitarist around. 'ME 262' was just as impressive, and on 'Godzilla' Albert gets the chance to show off his skills, and he did so with a fine drum solo, during which he donned a large lizard mask - with the strobe lights going this looked very flash!

'Born To Be Wild' finished the set with the famous guitar battle between Buck and Eric. 'Maserati GT', 'We Gotta Get Out Of This Place' and 'Don't Fear The Reaper' followed as encores before the band said goodnight and left the stage.

This concert was perfect, and I think everyone who attended it would agree with me. If you've never seen the Blue Oyster Cult live, I certainly recommend you do so. You won't regret it!

——— A.D.

IN CONCERT

THE WHO - BRIGHTON CENTRE 10-11-72

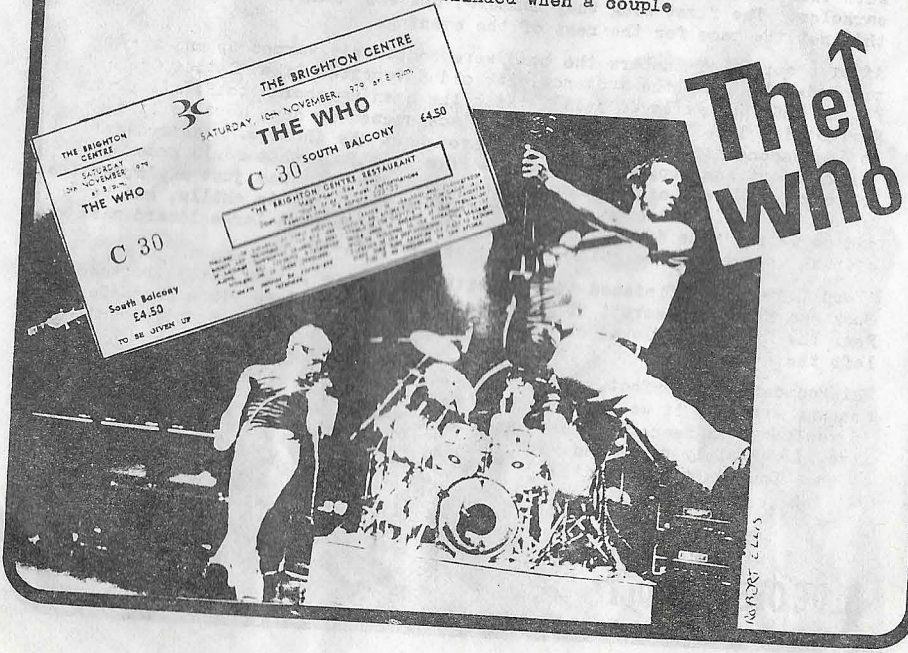
This was the third Who gig I've seen this year - and as usual they were great!

The set was the same as they played at Wembley. 'Substitute' started, and right from the first chord there was a chorus of 'We Are The Mods!' from a large portion of the crowd. This chant was repeated after nearly every song, and the Who finally replied with a chant of 'We were the Mods'. Pete then said: 'We never had a lot to do with the new mod revival. We never had much to do with it in the60's. I think they're a load of tossers'. This brought a large cheer from the rest of the crowd and shut the mods up.

There really isn't a hell of a lot you can say about a Who gig that hasn't already been said at one time or another. John was his usual self and stood in one spot all night. Pete can't stand still for two minutes so he was leaping all over the stage for the entire concert. After every song Pete had to change his guitar to a new one with six strings, and during 'Who Are You' he played a Telecaster which is quite unusual for him.

Roger is another one who can't stand still for very long, and where this guy gets his energy from God only knows! Kenney has filled Keith's place on the drums easily, and if you didn't know anything about the Who you'd think he'd been playing with them for donkey's years. Last but not least there was Rabbit on keyboards who played competently throughout the set.

The only thing I missed during the gig was the lasers during 'Won't Get Fooled Again'. The lighting was still excellent, and a large percentage of the audience were blinded when a couple



of massive archlights were turned on during various parts of the concert.

All in all it was a great concert, but there was nothing in it which really made it stand out from the others they've played this year.

———— A.D.

LIVE AT LONDON HAMMERSMITH ODEON 4-11-79

I was a bit suspicious at the Odeon this night as my eyes followed all the prattish Angus-impersonators in school uniform. 'There's only one Angus' I thought, and got ready for the evening.

First on were Def Leppard who I can see are destined to go far with songs such as 'Wasted', 'Hello America', 'The Overture', and 'Getcha Rocks Off'. Def Leppard were playing to a full Odeon, and they went down very well.

Then came AC/DC with Mr Young on top of his stacks, and then on the stage, and then here, and then there. He went everywhere this night - even in the balcony on a roadie's back! His hat was off in seconds, and they burst into their opening number. Although I do listen to a lot of AC/DC, I must admit that I don't know many of their tracks, or rather many of the tracks that they played on this night - although they did play a lot of classics such as 'Whole Lotta Rosie', 'Let There Be Rock', 'The Jack', 'Rocker Roller'(?), High Voltage,'Sin City', 'Problem Child', and 'Bad Boy Boogie'. They also played a lot of new ones such as 'Girls Got Rhythm', 'Highway To Hell'and 'Walk All Over You'.

Through the night, Angus got up to his various tricks, such as stripping off to the waist just like a pro, and going through the crowd joining them in their head-banging with a pack on his back emitting red smoke!

All in all the night was good enjoyable fun, and AC/DC were in very good form. I left the Odeon partially deaf, and made it home O.K. A good band and always worth seeing! A Good Gig.

———— P.D.

STEVE HACKETT - THEATRE ROYAL DRURY LANE 11-11-79

Since leaving the band in 1977, Steve Hackett has developed from being Genesis' ex-lead guitarist to a very fine solo artiste.

The set opened with a re-arranged version of 'Please Don't Touch' and moved along at high speed from there on in. At times during the set Steve was overshadowed by the antics and drumming of John Shearer who was excellent.

There were three new numbers. 'Sentimental Institution' was played by Steve alone with Peter Hicks on vocals and this was like an old Glen Miller -type ditty. The second was more usual Hackett material, but was so new it was as yet untitled - but he was thinking of calling it 'Eric'. This was met with cries of 'Wally', and Steve replied, 'I'll call it Wally, then!' The third new one was titled 'Hercules Unchained' and was a cross between Heavy Metal and punk! This was played as one of the encores. The highlights of the concert were 'Spectral Mornings', 'Clocks' and the Acoustic Set, and all

three were excellent.

If you didn't see the concert you'll be able to hear it in the near future on London's Capital radio station. I think Steve might possibly release a live album of this gig and this would be well worth having.

———— A.D.

ALBUM REVIEWS

MOTORHEAD - BOMBER (Bronze Records BRON 523) 79

As the three weather-beaten, heavy-metal hero's scrambled out of the rubble of the recording studios clutching only the bare essentials to survive - booze, dope, guitars and drumsticks - they could feel pleased with themselves. Yes! Another Motorhead album had been put down on tape. Meanwhile, still buried down below, various engineers and tape-operators cursed the day they ever agreed to have Lemmy, Eddie & Phil in their studio.

'Bomber' is like being hit in the balls with a nuclear warhead - right from the first guitar chords it's evident that this album has been very well produced - retaining the hard-hitting Motorhead style, but now with a more reasonable order to things. These three unlikely lads have taken care to make it more acceptable to a wider range of people - now it should appeal not only to those with lead-lined eardrums, but to anyone who likes to pit their head against the wall and smash the plaster ducks!

This should not be played at the local reunion of the Derby & Joan club - unless you wish to be looked away for mass murder. Just one look at the cover will show what sort of people you're dealing with - they drink a lot, smoke a lot, and get into trouble a lot!

The actual tracks on the album are probably the best Motorhead have ever laid down - all having good guitar solo's from Eddie Clarke, and getting the maximum drive from Lemmy and Philthy Animal Taylor(drums). Lemmy's vocals are still for the main part indistinct, but probably without his unique rasping voice Motorhead would never have been noticed.

On one track 'Step Down', we get a rare chance to hear Eddie's vocals, and personally I think he has a more prominent voice. All in all this album is worth a good listen. If you don't like it first time, listen again with the volume way up, and soon you'll be playing your imaginary Les Paul and singing along where possible!

———— A.W.

MOTORHEAD: Eddie, Lemmy, & Philthy.

SAMMY HAGAR - STREET MACHINE (Capitol Records E-ST-11983) 79

This is the first Hagar album I've heard - and I must admit I was hooked from the start! First a word of warning - if you're expecting an updated version of 'Montrose' then don't buy this; it should be bought because of Sammy Hagar's own musical talents.

Several details from the inner sleeve are worth mentioning: 1) Brad Delph, Barry Goudreau, and Sib Hashian - all of Boston - have contributed to the album; 2) Bill (Electric) Church, one-time bassist with Montrose, is now playing in Sammy's band; 3) Betsy Hagar wrote one of the songs- 'Wounded In Love'. On this last point, being the cynical bastard that I am, I expected a really weak and feeble love song. But - surprise, surprise - it turned out to be a very good song with some heavy guitaring.

Right from the start, the songs have very heavy overtones but unfortunately in the mixing it has lost some of its power. The first track 'Growing Pains' is a bit of no-nonsense rock 'n roll, after which the tempo is slowed down a bit with a track called 'Child To Man' which emphasizes Sammy's vocal abilities. After this the tempo picks up once again with 'Trans Am', 'Feels Like Love', and 'Plain Jane'.

Side Two kicks off with the two best songs on the album (in my opinion) - 'Never Say Die' and 'This Planet's On Fire (Burn In Hell)'. The second one starts out with some amazing guitar flick-offs (if you're confused as to what a flick-off is, ask a friend who plays guitar) which persist on and off throughout the song. Next the track written by Betsy Hagar, followed by 'Falling In Love' which admittedly I found slightly disappointing after the rest of the album. Finally, we return to some mindless rock 'n roll for the last track!

Some lucky people will also get a special limited edition single, containing 'Red', 'Turn The Music Up', and an old Montrose standard 'Bad Motor Scooter' in which Sammy revs up his Les Paul and squeezes innumerable sounds and effects out of it. Halfway through Bill Church indulges in a short bass solo, and when drawing to an end Sammy challenges second guitarist Gary Pihl to a guitar battle..... and then it fades (what a pity).

My mum reckons he's quite nice looking - so how can he fail to miss with resounding support from the older generation?

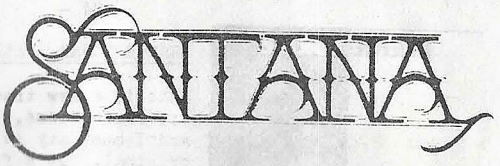
A.W.

SANTANA - MARATHON (CBS Records 86008) 79

This is the latest album by Santana, and from the outset it's noticeable that Carlos Devadip Santana has made a much heavier album than some he and his various bands have put out in recent years - perhaps in an effort to get back to the style of his first few highly original albums.

On first hearing it was hard to believe that this was the same Santana from 'Moonflower' days, but later it was obvious that the unique Santana trademarks are still there - the familiar long guitar-sustain, and the well-mixed backing harmonies.

The current band has changed substantially from the 'Moonflower' album, and I could only recognise

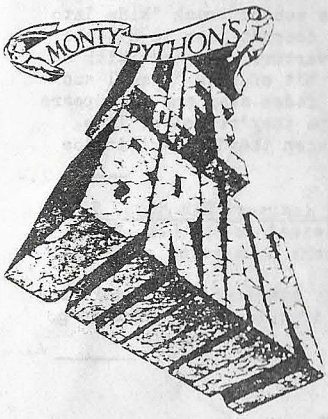


two members from the old band - Graham Lear on drums and Paul Rekow on congas and percussion. The new members are: Chris Solberg (guitars), David Margen (bass), Alan Pasqua (keyboards), Alexander J. Ligertwood (vocals & rhythm guitar), and Armando Peraza (Timbales & percussion).

On the inner sleeve we are treated to the now traditional message from Carlos' guru Sri Chinmoy, which after reading over and over again just got more and more confusing.

Anyway, this is a very worthwile attempt by Santana to return to his roots - and very successful it is, too!

——— A.W.



MONTY PYTHON'S LIFE OF BRIAN - Soundtrack (Warner Bros BSK 3396) 79

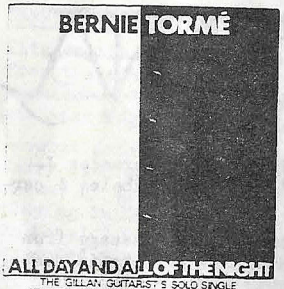
'I don't know what I'll say to the girls in the church choir' - John Cleese's mum.
'You'll get your thirty pieces of silver'- Bishop of Southwark.
'We want to make people laugh' - Michael Palin.
'Stop following me' - Brian.
'Life's a piece of shit - when you look at it' - lyrics from 'Always look on the bright side of Life' by Eric Idle.
'I went to the South Pole to see it - but it was all sold out' - Scott of the Antarctic.
'I was highly amused' - Queen Victoria.
'There's a mess in here, but no Messiah' - Mandy, mother of Brian.
'Oh but you don't understand!' - Malcolm Muggeridge.
'What have the Romans ever done for us, apart from the aqueducts, the roads, the sanitation and the wine?' - Reg, Leader of the People's Front of Judea.

SINGLES

VENGEANCE - GILLAN (Acrobat BAT 12) 79

This single must re-establish Gillan as still one of the foremost names in rock. After the trip into the field of jazz-rock, he has returned to an out and out heavy sound. The only fault I could find with this single was that they chose 'Smoke On The Water' as the B-side which could be a vast drawback with people buying this for the extremely good version of the old Purple standard and ignoring the new Gillan material. It seems that Gillan has built up a good band around him, and seems have decided to leave jazz alone and return to more familiar territory.

——— A.W.



BERNIE TORME - ALL DAY AND ALL OF THE NIGHT (Parole Records) 79

This is a new treatment of the old Kinks hit by Bernie Tormé, the new guitarist with Gillan, and I must say it is a vast improvement on the original. It's full of screaming guitar riffs and a lot of treble - so if you're looking for fast and frantic guitaring this single is for you.

_____ A.W.

DEF LEPPARD - GETCHA ROCKS OFF E.P.(Vertigo 6059 240) 79

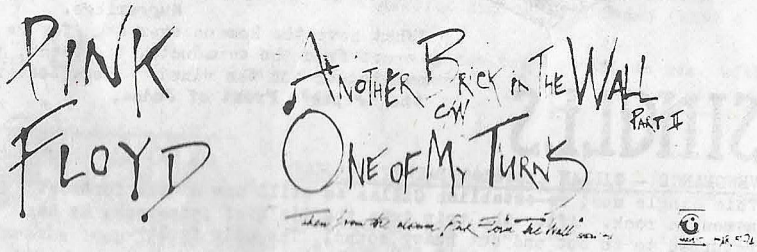
I'm sorry to say this E.P. doesn't really really move me to get up and smash the wall with great vigour. The actual track 'Getcha Rocks Off' has some good guiter work in it but that's about all. The second track 'Ride Into The Sun' lacks any sort of attack, and just doesn't seem to hit the mark it was aimed at. On the B-side 'The Overture' we start with a very melodic sound which breaks into a good bit of rock 'n roll and is the best part of the E.P. - but again it fades away and disappears up its own arsehole. All I can say is I hope they're better live, and that they choose their material better when they're next in the studio.

_____ A.W.

PINK FLOYD - ANOTHER BRICK IN THE WALL Pt 2 (Harvest HAR 5194) 79

This is the first single the Floyd have released in the U.K. for twelve years, and on present indications looks like being a sizeable hit.
It's very unusual chart material, but fairly standard Floyd stuff and both tracks are off the new album - which, if this is anything to go by, should be quite outstanding.

_____ A.W.



Watch out for the next issue of Rock Steady! which will include a massive special feature on Led Zeppelin.

Thanks for help on this issue to:

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